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EPIC MOTIFS IN MODERN FOOTBALL¹

By

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One of the heroes of the epic of America is the All-American football player. The heroic deeds of these modern epic heroes are chronicled either by newspaper sports writers or by publicity agents employed by the colleges. It is the job of these publicity men to celebrate the prowess of the local heroes in much the same way that the Anglo-Saxon scop celebrated heroic acts. The word scop is a form of Old English scieppan, which means "to shape" or "to create." The scop did indeed give a form to the inchoate heroic songs of the people. And so does the modern sports writer. One of the principal methods by which folklore is disseminated in a literate society is by sports writers when they "shape" or "create."

College football is a serious struggle which masquerades under the euphemism of being called a game. Anglo-Saxon warriors also regarded their fighting as play. Their kennings for war reveal that they often considered fighting to be a playful athletic contest.

The epic practice of boasting before battle survives in modern football. The entire corpus of Anglo-Saxon literature is shot through with boasts made before battle. Although the football pep rally has superseded the mead hall in Beowulf as the traditional place for the gilpcwide, the boasting speech, the spirit is the same. The players boast of what they will do to the enemy. Former players sometimes appear at pre-game rallies to inspire the team, just as old warriors formerly exhorted fighters in the epics.

Most battle stories in epics are presented as a series of individual combats. The companions of the hero rarely aid him. The All-American's story also is one of individual accomplishment. Sports writers emphasize the single-handed exploits of the player, although in reality other members of the team aid the hero considerably.

Sports writers often graft the folklore motif of the "unpromising youth" onto the success stories of All-American football players. Unpromising origins give dramatic emphasis to success stories. The classic statement of the dramatic importance of

1. I am indebted to Wilbur Evans, Sports News Director of the University of Texas, for his helpful comments on material used in this paper.

success coming when failure was expected occurs in the First Part of King Henry the Fourth I.ii.218-240, when Prince Hall soliloquizes concerning his intention of reforming after a prankish youth:

I know you all, and will a while uphold
The unyok'd humour of your idleness;
Yet herein will I imitate the sun,
Who doth permit the base contagious clouds
To smother up his beauty from the world,
That when he please again to be himself,
Being wanted, he may be more wonder'd at
By breaking through the foul and ugly mists
Of vapours that did seem to strangle him.
If all the year were playing holidays,
To sport would be as tedious as to work;
But when they seldom come, they wish'd for come,
And nothing pleaseth but rare accidents.
So, when this loose behaviour I throw off
And pay the debt I never promised,
By how much better than my word I am,
By so much shall I falsify men's hopes;
And like bright metal on a sullen ground,
My reformation, glitt'ring o'er my fault,
Shall show more goodly and attract more eyes
Than that which hath no foil to set it off.
I'll so offend, to make offence a skill,
Redeeming time when men think least I will.

Shakespeare uses the popular legend (and stage tradition) of Prince Hall's profligate youth before becoming the "mirror of all Christian kings": the Prince himself has explained why.

Beowulf's success as fighter and as king is emphasized by reference to his unpromising youth. The following comment by the poet comes at one of the high points of Beowulf's fame, when Beowulf had told Hygelac of his victories over Grendel and Grendel's dam: "He was long despised, since the children of the Geats did not consider him brave; nor would the lord of the Weders do him much honor on the mead-bench. They very much thought that he was slothful, a feeble prince" (11.2183b-2188a).

But actually Beowulf had been outstanding in youth. He had bound some giants, killed others, fought various enemies of the Geats, and participated in the famous swimming match with Breca. Yet despite all this evidence of his youthful behaviour, the folklore motif of his unpromising youth has been inserted to emphasize his later success.²

2. For a discussion of the discrepancy between Beowulf's active youth and the reference to him as sluggish see Kemp Malone, "Young Beowulf," Journal of English

Among the numerous unpromising heroes of folklore are those who began life as foundlings, widows' sons, or orphans. Others suffered from being ugly, deformed, very small, dirty, scarfaced, menial, lazy, stupid, unsophisticated, or penniless. Some heroes have been unpromising simply because they were the youngest of several sons and therefore not expected to excel their elder brothers. The success of the youngest son after his older brothers have failed has established itself as the folklore motif of the "clever youngest son."³ Sports writers frequently employ this ancient story twist in writing about athletes.

The career of a football hero conforms in several respects to that of the typical hero of mythology.⁴ We are told little of the hero's childhood. On reaching manhood the as-yet-unrecognized hero goes to the place where he will become famous. Likewise, little is usually known of the childhood of the football hero. His fame concerns his active playing days in college. And what happens to All-Americans after their athletic careers are over? Most of them sink into the obscurity which is characteristic of the traditional hero. Old heroes, like old soldiers, instead of dying simply "fade away."

But one All-American who has become even more famous after graduating from college than he was while playing is Bowden Wyatt, who has confirmed his All-American playing with what may be called an All-American coaching career. The Associated Press dispatch dated January 8, 1955 from Knoxville, Tennessee, telling of Coach Wyatt's resignation as head football coach at the University of Arkansas and acceptance of the same position at his alma mater, the University of Tennessee, contained the following paragraph concerning his playing days:

Oddly, Wyatt was not particularly sought after by schools when he came to Tennessee, but because a schoolmate said he'd come to Tennessee "if you give my friend, Bowden Wyatt, a chance to play too," Wyatt landed here. The teammate, whose name Tennessee officials have forgotten, never played varsity ball here.

and Germanic Philology, XXXVI (1937), 21-23. Professor Malone says that the Beowulf poet tried to explain away the "sluggish youth" motif that he in all likelihood found in his source material. The presence of this motif in the poet's source would, of course, underline its origin as folklore.

3. Some of the tales which concern the favorite youngest son are listed with Aarne-Thompson index numbers in Stith Thompson, The Folktale (New York, 1951), p. 129, n. 46.

4. Lord Raglan lists the characteristic attributes of the typical hero in The Hero: A Study in Tradition, Myth, and Drama (London, 1936), pp. 179-180.

Through the years I have read about an unusually large number of All-American football players who arrived not only unheralded at the colleges where they became famous, but specifically as the "friend" of another player who was outstanding in high school, but who more often than not failed to distinguish himself as a player in college. The large incidence of such stories suggests that this is part of the folklore that has arisen about football heroes.

I wrote to Coach Wyatt himself for confirmation or refutation of my suspicion of the mythical element in the newspaper story of his arrival at Tennessee. He has replied that the story was indeed "exaggerated somewhat." He writes that he and his friend were both approached by Tennessee coaches, the friend to play football and Wyatt to play basketball. Wyatt's friend dropped out of school the first year, but Wyatt, instead of playing basketball, became an All-American football player. Wyatt and his friend did go to Tennessee together, but the tendency to attribute unpromising origins to heroes is responsible for the part of the story which says that Wyatt went merely as the friend of a better player. Thus the Wyatt story, the plain truth of which is fascinating enough, has become embellished with the folklore motifs of the unpromising youth and the successful youngest son.

Sports news directors have sent me stories of many famous athletes who arrived at college simply as the friend of a sought-after player.⁵ Sammy Baugh, as every schoolboy knows, was an All-American at T.C.U. in 1935 and 1936, and after graduation set almost all the passing records in professional football with the Washington Redskins. But few schoolboys know that Baugh was overshadowed in high school ball at Sweetwater, Texas, by teammate Red New Sheridan, with whom he visited the University of Texas, which took Sheridan because of his football ability but was not interested in Baugh. Baugh then went to T.C.U. where "Dutch" Meyer, who was then baseball coach, persuaded Coach Francis Schmidt to give Baugh a football scholarship, as T.C.U. did not then give scholarships for baseball. Turned down by one school which accepted his more highly regarded friend, Baugh finally received a football scholarship--not to play football --but baseball. The rest is in the record book.

A more recent All-American who arrived at college as the friend of more highly regarded players is Norm Van Brocklin, who was an All-American T-quarterback at the University of Oregon in 1948 and afterwards has been one of the top players in the National Football League with the Los Angeles Rams. Van Brocklin arrived at Oregon

5. Sports stories upon which this paper is based were kindly supplied by the following news directors: Brent Breedin, Clemson; Joe Bride, Notre Dame; Fred Casotti, University of Colorado; Lester Jordan, Southern Methodist University; Jim King, Marquette; Art Litchman, University of Oregon; Dan Magill, Jr., University of Georgia; Amos Melton, Texas Christian University; Don Pierce, University of Kansas; and Bob Wycoff, University of Pittsburgh.

in the spring of 1946 with three other members of his high school backfield at Walnut Creek, California. The other three players--George Bell, Bob Oas, and Bill McCutchen--were all considered better ball players. Bell was a four-year regular, Oas was a four-year substitute, and McCutchen never played. But Van Brocklin, who came along with his friends the "prospects," became the hero.

Not always is the All-American's friend an obscure player. George Poschner was an All-American end at the University of Georgia in 1942. Georgia took Poschner only after strong recommendation by Frank Sinkwich, his friend in Youngstown, Ohio, whom Georgia wanted very much. Sinkwich himself was an All-American in 1941 and 1942.

In the past few years two of the co-captains of the Clemson College team in South Carolina fall into the category of players who just "came along for the ride" with distinguished friends whom they surpassed. One of these is Glenn Smith, considered by Clemson coaches the greatest all-around end to attend the college in 25 years. He was offered a scholarship in the fall of 1948 in order to get his teammates at McKinley Tech in Washington, D. C., "Bugs" Thompson and Jim McCauley. Thompson left school, despite a promising future, and McCauley left after making a letter as a sophomore. But Smith, who came with his friends, went on to break every Clemson pass-receiving record in helping to lead the Tigers into the 1951 Orange Bowl and the 1952 Gator Bowl. He was co-captain of the Gator Bowl team and also captain of the tennis team.

Terry Brennan, the present Notre Dame coach, matriculated at Notre Dame because his brother Jim had been there in 1944 as part of a naval training program. Although Jim was a member of the Notre Dame team in 1944 and after navy service in 1946 and 1947, it was Terry who became famous as a player in 1945-48. As in the case of Bowden Wyatt, Terry Brennan has become a successful coach.

An even more unusual instance is that of William C. "Kayo" Lam, who after graduation became the athletic business manager of the University of Colorado. Lam arrived at Colorado in the fall of 1932 as the friend not of a more publicized athlete, but of an orchestra leader. Pete Smythe, a fellow townsman from Glenrock, Wyoming, was leading a dance band at Colorado and persuaded Lam to come to school as his drummer. Lam not only became leader of the orchestra, but became outstanding in boxing, wrestling, and football, despite the fact that he had never participated in these sports in high school.

Because of Lam's lack of experience and small size it was mid-October before he could persuade the football coaches to issue him a uniform. But immediately after receiving equipment, he became outstanding and during his last three years he starred as regular tailback for the Golden Buffaloes. He was the leading ground gainer in the nation in his senior year, 1935, and of course was an All-American.

And so the stories go. This list of unpromising players who later became famous could be extended. In many cases I am unable to determine where fact ends and folklore

begins. But the frequent occurrence of stories about the unpromising youth of football heroes suggests that the facts have occasionally undergone some modification, after the hero has established himself, in order to make his childhood fit a pre-conceived pattern. I do not suggest that sports writers have applied typical heroic attributes to athletes as a result of a thorough grounding in mythology, but it is evident that they have given the unpromising youth motif an American habitation and a name.

ETHNOLOGICAL IMPLICATIONS IN "THE GYPSY LADDIE"

By

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If too readily and unquestioningly accepted, the old truism that a ballad has its variants and that with time a ballad often shifts its topical or thematic emphasis may blur the fact that the changes in the variants sometimes offer evidence for ethnological inference. "The Gypsy Laddie," it seems to me, furnishes a good example of this kind of evidence, for a study of the ballad suggests that the geographic shift from the British Isles to America gave to the ballad a tendency toward Puritanical moralizing and toward an accompanying stylistic concentration.

Five typical versions of "The Gypsy Laddie" span the years in which the ballad is found to be recorded: from Allan Ramsay's Tea-Table Miscellany version of 1740 to Mrs. Oscar Plummer and Miss Foxie Plummer's version of 1921. The three intervening versions were either learned or printed in 1868, 1880, and 1916.¹ The two earliest versions are Scottish; the latter three are American. The historically medial one of 1880, being American, has an appropriate position because it marks the transition point of the ballad's thematic direction and its style.

1. The five versions are published as follows (listed in order of their original collection): "The Gypsy Laddie," The English and Scottish Popular Ballads, Part VII, ed. Francis James Child (Boston and New York, 1890--Child took this, his "A" version, from Allan Ramsay's Tea-Table Miscellany of 1740); "Johnie Faa," Scottish Ballads and Songs, vol. II, ed. James Maidment (Edinburgh, 1868); "The Gypsy Davy," Folk-Songs of the South, ed. John Harrington Cox (Harvard, 1925--Cox learned this song about 1880, from hired men, while he was living on a farm in Illinois); "The Gypsen Davy," English Folk Songs from the Southern Appalachians, vol. I, ed. Cecil J. Sharp (London, 1932--this

In general the ballad's variants are identifiable by title and/or story. Of the five versions studied here, four have the word Gypsy (or a variant of the word) in the title; the fifth is simply entitled "Johnie Faa," recognizable as a characteristically Gypsy name by anyone familiar with Gypsies or with certain sixteenth- and seventeenth-century Scottish history.² Another titular likeness, though not found in the "Johnie Faa" version, is the use of the diminutive Laddie or Davy. Since, according to the Oxford English Dictionary, such early appellatives (e.g., Lowrie meant "fox"; Kate and Kitty meant "lass" or "wench"; Molly and Peggy meant an effeminate type of man) were Scottish and since as early as 1627 Gypsy was used with the meaning of "cunning rogue," the ballad may suggest that the names Laddie and Davy once stood as appellatives for "rogue," or "abductor," or "charmer." Perhaps these particular diminutives in the ballad's titles were descriptive both in Scotland, apparent origin of the ballad, and later in America.

The main body of the story is generally the same in all versions: a lord's wife leaves her comfortable home to accompany a roaming Gypsy; the lord returns and is informed by his servants of his wife's departure; the lord on his horse overtakes them and questions his wife, who refuses to return with him. In all this the versions (except the 1740 one, which omits the overtaking and questioning) conform. But when particulars are confronted, the versions differ.

The most noticeable difference between the Scottish and American versions is the shift of emphasis from the glamorous abduction by the Gypsy to the moralistic consequences of the lady's weakness in submitting to the Gypsy's allurements. In the two earlier versions (Scottish) the Gypsies' casting of the "glamer" over the lady and the lady's subsequent exchange of mantle for plaidie are revealed first; then we hear the servants tell the lord what has happened. These introductory incidents are greatly foreshortened in the 1880 American version; we learn briefly only that the Gypsy Davy has crossed the plain to charm the lady. In the last two versions (American) we do not learn what has happened to the lady until the lord returns and is briefly told; emphasis is not given to the lord and to his trailing and overtaking the runaways. The early versions also give prominence to exciting details: the exchange of gifts between the lady and the Gypsy, the lady's sensual and devotional attitude towards her new love, their wandering high and low, their place of rest (usually a river or "water") when the lord finds them,³ the final

song was sung for the collector by Mrs. J. Gabriel Coats at Flag Pond, Tennessee, 1 September 1916); and "Gypso Davy," Traditional Ballads of Virginia, ed. Arthur Kyle Davis, Jr. (Harvard, 1929--Mrs. Oscar Plummer and Miss Foxie Plummer, of Park, Virginia, sang this version 8 November 1921).

2. See Helen Child Sargent and George Lyman Kittredge, English and Scottish Popular Ballads (Boston, 1904), p. 483.

3. Only the 1916 version, of the five studied in this paper, has the lord overtake the lady and Gypsy at a town. The town is Barley. A careful check of road maps of Tennessee (the state in which this version was found) and surrounding states reveals no Barley. The nearest possible cognate is Barlow, Kentucky, a town approximately thirty-five miles from the Tennessee border.

slaughter of the Gypsies. In the American versions most of these details are slighted or, more usually, omitted.

The American ballad's conclusion, the natural rhetorical position for a moral, is drastically changed from that of the Scottish ballad. In 1740 the lord's overtaking the lovers is omitted, but the last stanza (from a "we" viewpoint) abruptly tells us that there were fifteen Gypsies and all were slain for a fair young wanton lady. In 1868 the lady refuses to return home and all but one of fifteen Gypsies lose their lives. In 1880 the transitional American ballad ends somewhat inconclusively with the lord going home and the lady remaining in the arms of "Gypso Davy," but there is no slaughter. However, in the last two American versions the conclusion begins to assume moral rhetoric. In 1916 the lady either laments or scorns (context does not reveal which) her former possessions, reminding herself that she now has an old straw pad with Gypsies all about; but it should be noted that the dramatic exposition of the lady's new but unattractive material condition is at least incipient moralizing. In 1921 she actually grows tired of the "Gypso Davy" and writes her lord, asking him to take her back; but the lord has had enough of his inconstant wife and writes her that he has a sweet little babe: she can stay with the "Gypso Davy." As Davis (see note 1) noticed, the two final stanzas of this last version appear to be quite new to the ballad, for they constitute a kind of moral with a warning note for wives. However, another American version, collected by Dorothy Scarborough in *A Song Catcher in Southern Mountains* (New York, 1937), pp. 223-224, also has a definite moral ending. Significantly, the title, which in earlier versions referred to the glamorous Gypsy, here suggests a moral caveat by naming the ballad "The Lady's Disgrace."

The foregoing description of the historical change in the emphasis on subject-matter should be associated with notations on a concomitant stylistic change. Whereas the early Scottish ballads delighted in letting the servants repeat to the lord the narration of the romantic abduction, the later American versions dispense with the repetition and focus the opening stanzas primarily upon the lord and his activities; the closing stanzas dwell upon the lady's worsening living conditions among the Gypsies. The American versions also make the story generic by not identifying historical names (such as the Scottish Earl of Cassilis, Earl of Cashan, and Lord Garrick) with the story. In all these changes one can see the tightening of the story for the purpose of bringing the moral content to the foreground.

A comparison of variants of the ballad "The Gypsy Laddie" suggests, then, the two previously stated generalizations: (1) the ballad in America became the vehicle for a moralistic warning to fanciful or romantically-inclined wives; (2) this new moral emphasis brought with it a corresponding stylistic concentration. The singing of the ballad for a purpose more definite than that of merely telling a story (which, however, may have originally been Scottish propaganda against Gypsies) necessarily brought with it a stylistic reshuffling of the subject-matter. Although moralizing versions may have existed earlier in America, it may be ethnologically significant that they were prevalent enough to be collected here during the first few decades of the twentieth century. Like the guilt one yet may feel when he is idle, these variants perhaps represent another vestige of America's Puritan heritage.

FOLK LANGUAGE IN WILLIAM MacLEOD RAINE'S WEST

By

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William MacLeod Raine wrote about western lore for fifty years (1906-1954). To him as much as to any other regional writer, must be attributed the establishment of patterns of action and of character which have become recognized as earmarks of the fictional history of our biggest open country.¹ Raine set his tales upon the framework of a few formulas in various combinations: family feuds (as old as tribal disputes); the unpromising hero (Parsifal motif); individualism against the common good (shades of robber barons); and law against disorder (a Joshua come to judge). The wicked man (or cause) comes to a bad end; the semi-bad man may be converted; woman is the adored, fostering angel (even the fallen ones must be respected); clean living makes good strength; and true loyalties endure.

The setting is the big outdoors (Montana, Wyoming, Colorado, Nevada, Arkansas, New Mexico and Texas). The time, for the most part, is the decades immediately after the Civil War. A few tales record days early in this century, although the automobile takes a distant second place to the horse. The chief occupations are cattle-raising and mining. Agriculture serves usually as a restrictive foil. Against this background, the pioneers move in, and their offspring grow up. The cultural baggage of idea and expression maintains itself with slight adjustments to the demands of environment. The southern antebellum code of the gentleman contributes its traditions and attitudes, whatever may be the rough-and-ready exteriors of habitation and dress.

1. Raine was born June 22, 1871, in London. At the age of ten, he went with his father to a ranch in Arkansas. His early education was at Searcy College, Arkansas; later (1894) he took his A.B. at Oberlin. At first he taught school in Seattle. Later he moved to Denver where he served as an editorial writer on the Denver Republican and on the Rocky Mountain News. According to a note to Arkansas Guns (1945, reprinted in 1954 as Six-Gun Feud), Raine wrote 82 Western novels. One might add that he wrote a few tales about Australia. He continued to write until within a year of his death (1954?). Bibliography is difficult. About half the 61 editions I studied (through Run of the Brush) are in original hard covers (first editions or Grosset and Dunlap reprints such as are to be found in the University of California Library at Berkeley). The remainder are paperback reprints. I have chosen for the sake of chronology to give the original titles and the date of the original editions. Reference in my text is to key letter and page.

A: Ridgeway of Montana, 1906

B: Bucky O'Connor, 1907

C. Wyoming, 1907

D. Brand Blotters, 1909

E. A Texas Ranger, 1910

F. Mavericks, 1911

The collectanea which follow serve as a test of adapted importations of ideas and their expression. A folk utters its code for living in its proverbs, analogies, comparisons and expletives.² Countryside and occupation color the actual phrasing less than we might expect. The cattle business contributed two proverbs which seem to grow from the region: The best steers are on the edge of the herd, and, The bigger the hat, the smaller the herd. It depends upon whose steer is gored is an importation. A Celtic-Germanic nucleus of traditional language settled in the south-east, moved then west to,

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|---|--|
| G: <u>Crooked Trails and Straight</u> , 1913 | II: <u>Roaring River</u> , 1934 |
| H: <u>A Daughter of the Dons</u> , 1914 | JJ: <u>Border Breed</u> , 1935 |
| I: <u>The Highgrader</u> , 1915 | KK: <u>Square-Shooter</u> , 1935 |
| J: <u>Steve Yeager</u> , 1915 | LL: <u>Run of the Brush</u> , 1936 |
| K: <u>The Yukon Trail</u> , 1917 | MM: <u>To Ride the River With</u> , 1936 |
| L: <u>A Man Four-Square</u> , 1918 | NN: <u>Bucky Follows a Cold Trail</u> , 1937 |
| M: <u>The Sheriff's Son</u> , 1918 | OO: <u>On the Dodge</u> , 1938 |
| N: <u>Troubled Waters</u> , 1918 | PP: <u>Sons of the Saddle</u> , 1938 |
| O: <u>Oh, You Tex</u> , 1919 | QQ: <u>Moran Beats Back</u> , 1939 |
| P: <u>The Big-Town Round-Up</u> , 1920 | RR: <u>Riders of the Rim Rocks</u> , 1940 |
| Q: <u>Gunsight Pass</u> , 1921 | SS: <u>Trail's End</u> , 1940 |
| R: <u>Man-Size</u> , 1922 | SSA: <u>They Called Him Blue Blazes</u> , 1941 |
| S: <u>The Fighting Edge</u> , 1922 | TT: <u>Justice Deferred</u> , 1942 |
| T: <u>Ironheart</u> , 1922 | UU: <u>The Damn Yank</u> , 1942 |
| U: <u>The Desert's Price</u> , 1924 | VV: <u>Courage Stout</u> , 1943 |
| V: <u>Roads of Doubt</u> , 1925 | VVA: <u>Clattering Hoofs</u> , 1944 |
| W: <u>Bonanza</u> , 1926 | WW: <u>Who Wants to Live Forever</u> , 1945 |
| X: <u>Colorado</u> , 1927 | WWA: <u>Arkansas Guns</u> , 1945 |
| Y: <u>Judge Colt</u> , 1927 | WWB: <u>Challenge to Danger</u> , 1947 |
| Z: <u>Texas Man</u> , 1928 | XX: <u>Saddlebum</u> , 1948 |
| AA: <u>The Fighting Tenderfoot</u> , 1929 | YY: <u>The Bandit Trail</u> , 1946 |
| BB: <u>Rutledge Trails the Ace of Spades</u> , 1930 | YYA: <u>Ranger's Luck</u> , 1949 |
| CC: <u>The Valiant</u> , 1930 | YYB: <u>Jingling Spurs</u> , 1950 |
| DD: <u>Beyond the Rio Grande</u> , 1931 | ZZ: <u>Ranger's Luck</u> , 1950 |
| EE: <u>The Black Colts</u> , 1932 | ZZA: <u>Glory Hole</u> , 1951 |
| FF: <u>Under Northern Stars</u> , 1932 | ZZB: <u>Justice Comes to Tomahawk</u> , 1952 |
| GG: <u>For Honor and Life</u> , 1933 | AAA: <u>Dry Bones in the Valley</u> , 1953 |
| HH: <u>The Trail of Danger</u> , 1934 | |

2. Exclamations, expletives and name-calling are relatively mild. Certainly such utterances represent Raine's attitude rather than actuality. Euphemisms for God, hell, Jesus and the like are common. Such mildness is out of character in a bad man. On the other hand, we are a nation of small inventiveness in the matter of swearing and name-calling. See E. C. Hills, "Exclamations in American English," Dialect Notes, V, 7 (1924) 253-284; L. W. Merryweather, "Hell in American Speech," American Speech, VI, 433-35; and B. J. Whiting, "The Devil and Hell in Current English Literary Idioms," Harvard Studies and Notes, XX, 201-247.

Arkansas (where Raine grew up), and was finally disseminated in the wider western spaces. The author acts as recorder and transmitter. Since no single agent may pretend to exhaustiveness, we must depend upon a reasonably large representation. Almost two hundred proverbs with an additional two hundred phrases and comparisons form the corpus for a consideration of regional language as reflected by Raine and excerpted here from his original editions and reprints.

The hero or good character is a resolute individual who can go it alone when necessary. He knows from gambling experience that every man must play his own hand, just as a man's friends are strong for him when he is strong for himself, and that as long as we live, we can start again. He comprehends that like a good horse, he seldom needs to be spurred. Although adventures come to the adventurous, crime never pays. Enough is plenty, just as an even break is good enough for any man. He doesn't start trouble or rock the boat. His native caution tells him not to bite off more than he can chew, or to skin his bear before he catches him. In the presence of an evil adversary, the bad penny who always turns up, he is diffident until circumstances alter cases, because, otherwise, if you tread on a wolf's tail, he'll bite. Of course, frequently, his bark is worse than his bite. It may be that the devil is not as black as he is painted; therefore, when in doubt do not take the chance, for it is better to be safe than sorry. Folks live longer in this country who mind their own business. However, when action is thrust upon you, the bigger they are, the harder they fall, and it's big dog eat little dog. Since the bad man's code holds that dead men tell no tales, all's fair in love and war. However, remember that birds of a feather flock together, and if you are not for us you are against us. Sometimes a fight must be avoided if possible, because a fool never learns anything until it's too late. After all, a living dog is better than a dead lion. Although forever is a long time, it is better late than never. He laughs best who laughs last.

If proverbial usage shows no particular adjustment to region, but rather a continuation of a masculine, out-of-doors, pioneering atmosphere, phrases are even more commonly restrictive. Except for terms associated with horses and riding, analogies which do not of necessity reflect the cowboy, but which could be applicable just as well to the race-track (to chew leather; to pull leather; to push on the reins; to have the whip hand; to mill the ground over; to be a horse of another color; and to be easy as a bell-mare). To ride the chuck line and to stand out from the herd may have grown from the cattle business. Mining contributed: to assay way up. Phrases related to flora and fauna derive from general commonplaces, with possibly an exception or two such as: to be after bear meat; to get bull in the neck (stubborn); and ugly as a bear. Certainly other phrases came from eastern origins: to have a chicken heart; to cook one's goose; crooked as a dog's hind leg; to be duck soup; to run like a scared deer; slick as a greased pig; cool as a cucumber; etc. The gambler brought his trade with him, so that only the frequency of gambling contributed a larger usage: to be ace high; to be both ways from the ace; to buck the tiger; to buy chips in a game; to be in the cards; to hand in one's checks, etc. Reference to the inevitable six-shooter (see Colonel Colt made us all equal) cannot be claimed as exclusively regional language in phrases like to go off half-cocked; to shove hardware, etc.

Raine's contributions primarily represent older, conservative transmissions, colored only occasionally by regional adjustments. Since the characters are generally not bookish folk, they preserve a popular wisdom which Raine recognized as part of their natural discourse. We may be sure, however, he captured only a part of the heritage.

I. PROVERBS

A

1. Adventures come to the adventurous. They say adventures come to the adventurous. QQ, 1.
2. All's fair in love and war. XX, 49.
3. All's well that ends well. FF, 76; All's well that ends that way. Z, 154.
4. All work and no play makes Jack a dull boy. All work and no play makes Jill a dull girl. JJ, 22; All work and no play makes Nora a dull life. YYB, 10.
5. As good be hanged for a sheep as a lamb. Might as well be hanged for the sheep as the lamb. LL, 193; WWA, 73.
6. As long as we live we can start again. VVA, 120.
7. As you make your bed, so you must lie in it. Randy's done made her bed; I reckon she's got to lie on it. L, 13; I've made my bed. I'll lie on it. N, 61; CC, 105; EE, 210; TT, 108.

B

8. A bad penny always turns up. You see your bad penny turned up again. E, 311; The bad penny turned up again. I, 107; The bad penny again. T, 37; PP, 115.
9. His bark is worse than his bite. Her bark is worse than her bite. Z, 98; PP, 149.
10. Beggars must not be choosers. Oh, well, beggars can't be choosers. W, 268; UU, 132; XX, 209.
11. The best steers are on the edge of the herd. S, 257.
12. Better late than never. B, 59.
13. Beauty is in the eye. Beauty is in the beholder's eyes. H, 37.
14. The bigger the hat the smaller the herd. S, 135.
15. The bigger they are the harder they fall. VVA, 63.
16. Birds of a feather flock together. U, 82; SSA, 9; Am I not right that birds of a feather coo together. GG, 188.
17. A bird in the hand is worth two in the bush. A bird in the hand gathers no moss. W, 163; A bird in the bush is worth two in the hand. HH, 163.
18. He bites off more than he can chew. The first one of you that forgets that will bite off more'n he can chew in the way of trouble. Y, 67; I reckon we done bit off more'n we can chew. R, 72; SSA, 47.
19. Boys will be boys. WW, 116.
20. An even break is good enough for any man. RR, 107.

C

21. All cats are alike in the night. All cats are gray in the dark. One lover does as well as another. HH, 9.
22. Catch the bear before you sell his skin. Ain't we got to get our bird before we cook him. U, 259.
23. No chain is stronger than its weakest link. V, 226; You ought to know that there's always a weak link in every chain. N, 163.
24. Chickens come home to roost. His chickens will come home to roost one of these days. LL, 66; PP, 96; VVA, 105.
25. A chip off the old block. What else would he be doing, if he is a chip of the old block? M, 147. TT, 250.
26. Circumstances alter cases. OO, 172.
27. Colonel Colt made us all equal. I've heard it said the Lord made us in many sizes, but Colonel Colt made us all equal. AA, 67; YYA, 45; All men are the same size behind a six-gun. VVA, 50.
28. Don't count your chickens before they are hatched. I never did see such birds for counting up yore chickens before they are hatched. L, 220.
29. Crime never pays. You've got brains in your head and ought to know that crime never pays. OO, 24.
30. Cross bridges when you come to them. YYA, 147; A, 139; XX, 17.

D

31. Dead men tell no tales. O, 214; WW, 28; WWB, 188.
32. In delay there lies no plenty. YYA, 38.
33. He's a diamond in the rough. PP, 149.
34. The devil finds mischief for idle hands to do. AAA, 35.
35. The devil isn't as black as he is painted. YY, 97.
36. It's a difference of opinions that makes horse races. H, 308; Q, 308.
37. A living dog is better than a dead lion. D'you want to be a dead lion or a live wolf? PP, 57. He'd rather be a live coyote than a dead lion, that lobo. X, 243.
38. Don't rock the boat. I wouldn't rock the boat if I was you. J, 45.
39. Don't start trouble. Son, don't start trouble, but when it's going, play yore hand out. S, 152; BB, 4.
40. Don't take two bites of a cherry. Why make two bites of a cherry, sir? R, 89.

E

41. Enough is plenty. "Enough is plenty," as old Jim Butts said when his second wife died. J, 21, 44; OO, 63.
42. Every man must play his own hand. The law of the outdoors is that every man must play his own hand. S, 146. Every man must fight his own battles. SS, 9.
43. Every man has his price. WWA, 93.
44. Every morning starts a new day. PP, 84. See: Every day is a new day. ZZA, 178.
45. Exchange is no robbery. They say an even swap is no robbery. AA, 290; BB, 48.

F

- 46. A fellow has to play his hand out. SS, 33.
- 47. There's fish in the sea just as good as any that ever were caught. D, 295.
- 48. Folks live longer in this country who mind their own business. BB, 161.
- 49. A fool never learns anything till it is too late. WWA, 66.
- 50. Food doesn't grow on bushes. Food doesn't grow on bushes in these hills. T, 94.
- 51. Forever is a long time. T, 287.
- 52. Most friends are just fair-weather ones. PP, 122.
- 53. The friends of my friends are my friends. The friends of my people are my friends. F, 109.
- 54. A man's friends are strong for him when he is strong for himself. E, 280.

G

- 55. Give a dog an ill name, and his work is done. Give a dog a bad name and hang him. FF, 171; G, 133; VVA, 88.
- 56. Give him but rope enough, and he'll hang himself. Give him rope and let him hang himself. X, 287.
- 57. All of this was grist to his mill. N, 3.

H

- 58. Half a loaf is better than no bread. UU, 98.
- 59. Handsome is that handsome does. Handsome is as handsome does. LL, 74; SS, 67.
- 60. Hard names break no bones. YYB, 38.
- 61. He beats about the bush. No use beatin' about the bush. Z, 237.
- 62. You heap coals of fire on my head. He had heaped coals of fire upon her head. H, 177; MM, 55.
- 63. That is a horse of another color. He's a horse of another color. R, 89.
- 64. He's all wool and a yard wide. S, 246.
- 65. He that fights and runs away, may live to fight another day. PP, 57.
- 66. He laughs best who laughs last. J, 117.
- 67. A good horse should be seldom spurred. A spur to a willing horse. H, 134.

I - J

- 68. If those that holler for justice the loudest had it done to them, the jails would be a lot fuller. JJ, 240. If all them that hollers for justice the loudest got it done to them, there'd be a mighty smart shrinkage in the election returns. E, 85. See Bohn: Every man loves justice at another man's house; nobody cares for it at his own.
- 69. If you are born to hang, you can't drown. There's an old saying that a fellow born to be hanged can't drown. XX, 18.
- 70. If you tread on a wolf's tail, he'll bite. BB, 160.
- 71. If you're not for us you're against us. AA, 43, 47.
- 72. In every bunch of men there's a quitter. N, 163.

- 73. It's big dog eat little dog an' save the fur. CC, 165.
- 74. It depends on whose steer is gored. Z, 96.
- 75. If in doubt do not take the chance. WW, 108.
- 76. It's a heap better to be safe than sorry. M, 21.
- 77. It's no use crying over spilt milk. SS, 59; YYA, 124.
- 78. It's no use belly achin' when it's too late. N, 115.
- 79. It is no use to swim against the tide. CC, 192.
- 80. It takes a boss to run any shebang right. N, 217.
- 81. It takes a heap o' killin' to finish an old-timer. T, 285.
- 82. It takes two to make a quarrel. H, 254.
- 83. It will all come out in the wash. BB, 50.
- 84. Journeys end in lovers' meeting. XX, 80; YYA, 190.

K

- 85. Keep your gun oiled. JJ, 72.
- 86. He kills two birds with one stone. The old scoundrel had a way of killing two birds with one stone. PP, 189. That way I can throw two birds at one stone. YYB, 117.
- 87. Kissing goes by favor. A, 21.
- 88. He knows which side his bread is buttered. The officer knew where his bread was buttered. LL, 70.

L

- 89. Let bygones be bygones. UU, 94.
- 90. Let sleeping dogs lie. TT, 19; WWB, 143.
- 91. Least said soonest mended. Z, 106.
- 92. Life begins each day. WWB, 63.
- 93. Life is never squeezed dry, as long as you face facts honestly. PP, 121.
- 94. Life is too short to hold grudges. PP, 119.
- 95. Like father, like son. Like father, like child, I say. FF, 241.
- 96. Live and learn. Z, 273; AA, 151; JJ, 63; LL, 143; MM, 89; ZZA, 116.
- 97. Live and let live. TT, 155; WW, 7.
- 98. Lock the stable door before the steed is stolen. He was the kind who locks the stable after the horse is stolen. Y, 141; C, 250.
- 99. Lots of good dogs bark. WW, 14.

M

- 100. Make haste slowly. YY, 12.
- 101. A man does what he has to do. UU, 189.
- 102. A man has to fight his own battles. VVA, 58.
- 103. A man has to play his own hand. UU, 5.
- 104. A man has to stand on his own feet. VV, 100.
- 105. A man is born to trouble as the sparks fly upward. XX, 82.
- 106. A man is known by the company he keeps. SSA, 9.

107. A man without a wife is but half a man.
 108. Every man has a right to say how he wants his hand played. SSA, 109.
 109. Men who ride the outlaw trail die young. YY, 187.
 110. Might makes right. A, 16.
 111. A miss is as good as a mile. E, 175.
 112. Modesty is all very well, but at times it ceases to be a virtue. X, 275.
 113. Money grows on trees. I reckon money grows on trees in New York. P, 27.
 114. Most men have a streak of lean and a streak of fat. N, 199.

N

115. It is neck meat or nothing. If it's neck meat or nothing, a fellow can 'most always get something to do. P, 13; RR, 56. See Bohn: Neck or nothing, for the king loves no cripples.
 116. Nits make lice. Nits make lice if you leave them be. VVA, 18; VV, 115.
 117. Nobody likes to back water. You hate to back water. Nobody enjoys that, but once in a while a fellow has to crawfish. JJ, 42.
 118. No news is good news. A, 12; KK, 35.

O

119. You can't make an omelet without breaking eggs. ZZA, 142.
 120. Once a killer always a killer. VV, 14.
 121. Once is a happenchance; twice makes a habit. T, 12.
 122. Opportunity is like a baldheaded guy with chin whiskers; you can catch him comin' but not going. U, 31; OO, 138.
 123. One kind of man does not talk. There's an old proverb which tells about one kind of men who don't talk. BB, 287.
 124. Only a fool never fears. ZZB, 78.
 125. Only a fool whistles over his own grave. ZZB, 28.
 126. The outside of a horse is good for the inside of a man. VVA, 111.
 127. Patience is a virtue. L, 123.
 128. The pitcher doth not go so often to the water, but it comes home broken at last. See Bohn. You've heard about the pitcher that went once too often to the well, I reckon. W, 126; EE, 178.
 129. Politics make strange bedfellows. RR, 119.
 130. Possession is ninepoints of the law. Point is, he had 'em, and possession is nine points of going to jail. BB, 137.
 131. The pot calls the kettle black. LL, 29; SSA, 136; WWA, 73.
 132. When poverty comes in at the doors, love leaps out at the windows. When poverty comes in love is likely to wink out any day. I, 318.

R

133. Rats leave a sinking ship. Z, 275; SSA, 132; YYB, 135.
 134. Rule or ruin. Z, 112; TT, 19.

S

- 135. The salt has lost its savor. PP, 47.
- 136. The shoe is on the other foot. FP, 12.
- 137. Shoot first and find out afterward. AA, 4.
- 138. Sink or swim. A, 175.
- 139. The six-shooter is mightier than the pen. Z, 159.
- 140. The sooner, the quicker. J, 39; CC, 15; XX, 18. See: The sooner the better. SSA, 44.
- 141. Still waters are the deepest. V, 219.
- 142. Strike while the iron is hot. XX, 19.
- 143. The strong get there; the weak go under. Z, 247.
- 144. The sun is still shining somewhere over the hill. PP, 122.
- 145. Talk of angels and you hear the flutter of their wings. ZZB, 49.
- 146. Talk of the devil, and he'll either come or send. Talk of the devil, he drawled. PP, 155.
- 147. There's more'n one way to skin a cat. U, 206; SSA, 30; AAA, 163.
- 148. There are none so blind as those who won't see. Y, 71.
- 149. There is no honor among thieves. YYA, 50.
- 150. There's a tomorrow for everybody who hasn't given up. CC, 188.
- 151. There's no fool like an old fool. WWA, 103.
- 152. They can't kill you twice. YYA, 126.
- 153. Those who mind their own business live longer. WW, 13.
- 154. Threatened men live long. UU, 99; YY, 45; YYA, 75.
- 155. If today will not, tomorrow may. SS, 47.
- 156. Time takes care of all our problems. XX, 19. See: Time heals most griefs. XX, 41.
- 157. Tit for tat. WWA, 123.
- 158. Tomorrow's a new day. CC, 105.
- 159. Touch pitch, and you'll be defiled. CC, 32. You can't touch mud without being defiled. WW, 8.
- 160. Trouble comes home to roost. UU, 11. See Chickens.
- 161. Turn about is fair play. D, 240; XX, 139.

V

- 162. Virtue finds its reward. YY, 161.

W

- 163. A man is like a watermelon. A man is like a watermelon, you can't most generally tell how good he is till you thump him. G, 96; J, 7; After all, you can't tell how good a watermelon is by looking at it. OO, 97; XX, 107.
- 164. We can't set the clock back. CC, 187.
- 165. We have to meet trouble when it looks for us. Z, 237.
- 166. We're born to trouble as the sparks fly upward. M, 34.

167. What must be must be. CC, 260.
 168. What is sauce for the goose is sauce for the gander. N, 191.
 169. When the cards are dealt you have to play out your hand. ZZA, 100.
 170. When you're in Rome, do as the Romans do. WWA, 13.
 171. While there is life, there is hope. HH, 227.
 172. Who steals my purse takes trash. B, 22.
 173. A wink is as good as a nod to a blind horse. U, 31; Z, 95; AA, 69.
 174. A woman, a dog, and a walnut tree, the more you beat 'em the better they be. DD, 235; YYB, 29.
 175. Two wrongs do not make a right. A, 180; OO, 210; RR, 72.

Y

176. Yesterday was yesterday; today is today. CC, 321.
 177. You are dead a long time. E, 38.
 178. You can't strike a warm trail every time. N, 67.
 179. You cannot make a silk purse of a sow's ear. You can't make a silk purse out of a hog's ear any more than you can train a coyote to be a wolf. U, 71.
 180. You cannot make adobe bricks without straw. V, 4.
 181. You can't tell a fool anything. YY, 40.
 182. You can't catch a mule without an ear of corn. MM, 82.
 183. You can't run with the hares and hunt with the hounds. VV, 122.
 184. You must take the fat with the lean. MM, 256.
 185. You never can tell till you try. A, 318; OO, 1.
 186. You pays your money an' you takes your choice. Y, 76.

II. PROVERBIAL PHRASES AND COMPARISONS

1. Ace. To be ace high. But it is not likely that Harrison is ace high in this pack. J, 173. To have an ace up one's sleeve. Maybe you got an ace up your sleeve. OO, 25. See Both.
2. Amount. To amount to a hill of beans. All this hullabaloo may not amount to a hill of beans, or it may run to a riot. JJ, 282.
3. Assay. To assay way up. But yore husband, he assays 'way up all the time. N, 199.
4. Bark. To bark up the wrong tree. I've got a hunch you're barkin' up the wrong tree. R, 109; A, 108; RR, 10; XX, 116; ZZB, 9.
5. Bear. To be after bear meat. This is no woman's job. We're out after bear meat. U, 290.
6. Beat. To beat the Dutch. See Dutch. If that don't beat the Dutch. PP, 22.
7. Bells. To be there with bells on. When it comes to little old Broadway, I'm there with bells on. J, 26.
8. Between. To be between the devil and the deep sea. It's no fun being between the devil and the deep sea. AA, 206. To be between some one and the gatepost. Between you an' me an' the gatepost, Jess, I can bear a wound in Clem's leg a heap more patiently than I would one in my own. FF, 201.

9. Big. Big as coffee. See Bold. Doggone yore old hide, if it ain't you big as coffee. P, 89; Big as Cuffey, SSA, 20. To get too big for one's pants. Don't get too big for yore pants, son. XX, 60.
10. Billy. To be Billy the Kid. You're a regular Billy the Kid. Z, 168.
11. Boat. To be in the same boat. VVA, 106; N, 127; PF, 181.
12. Both. To be both ways from the ace (that is, to be sure). I'm there both ways from the ace, ma'am. X, 226; He was square both ways from the ace. WWB, 20.
13. Broadminded. Broadminded as a crab. He's as broadminded as a crab, just about. I, 48.
14. Buck. To buck the tiger. We're not talkin' about buckin' the tiger. P, 11.
15. Bull. To get bull in the neck. Funny the things a man will die for when he gets bull in the neck. JJ, 124.
16. Burn. To burn one's bridges behind one. But he had burned the bridges behind him. T, 98; KK, 164. To get the burned end of the stick. Looks like to me Mary got the burned end of the stick. WWB, 124.
17. Busy. Busy as a bee. XX, 143.
18. Buy. To buy chips in a game. What do you reckon I bought chips in this game for? J, 136. To buy wooden nutmegs. We'd hate to think you're just a poor dogie cowhand who would buy wooden nutmegs instead of a regular Sam Bass. LL, 77.
19. Cahoots. To be in cahoots with. I've made up my mind, Dad, that he's in cahoots with the rustlers. L, 198.
20. Cake. To have one's cake and eat it, too. I wish I could have my cake and eat it, too. A, 23.
21. Cards. To be in the cards. It ain't in the cyards for me to beat them to the draw every time. M, 8.
22. Chaw. To chaw-leather. It was war talk, an' Sam choked the horn and chawed leather. BB, 68.
23. Chestnuts. To pull some one's chestnuts out of the fire. Like me to pull your chestnuts out of the fire, wouldn't you. TT, 113.
24. Chicken. To have a chicken heart. S, 140.
25. Choke. To choke the horn. See Chaw. BB, 68.
26. Clean. Clean as a whistle. He would come out of this affair clean as a whistle. QQ, 144; SSA, 42.
27. Clock. To fix some one's clock. I'll fix that fellow Blake's clock for him. TT, 72. Used here in the sense of "to kill."
28. Cocked. To go off half-cocked. I sure am sorry for going off half-cocked. J, 7.
29. Cock-a-doodle-do. To be cock-a-doodle-do. He's a cock-a-doodle-do in this burg. TT, 18. To be top man.
30. Cod. To cod some one. Lying like the Watsons--spinnin' a yarn to cod the other fellow. CC, 216.
31. Cook. To cook one's goose. Sho! I've cooked my goose. G, 21.
32. Cool. Cool as a cucumber. The fellow is cool as a cucumber. I, 74. Cool as custard. Miss Balfour was cool as custard. A, 169.
33. Corned. To get corned up. Say, I got kinda corned up an' I got a hangover this morning. U, 198.
34. Crawl. To crawl some one's hump (to jump upon). Crawl his hump sudden. Go it like a wild cat. S, 152.

35. Crooked. To be crooked as a dog's hind leg. Mebbe I'm wrong. I've got a hunch he's crooked as a dog's hind leg. L, 70; Q, 8; FF, 109; XX, 193.
36. Cross. To cross a bridge when you come to it. We'll cross that bridge when we come to it. CC, 225; G, 11; L, 103.
37. Curtains. To be curtains for. It's to be curtains for me if I let out a peep. VV, 33.
38. Cut. To cut ice. You watch him cut ice at the Frying Pan dance next week. F, 293.
To cut mustard. I come mighty nigh not cuttin' the mustard, as it was. BB, 12; RR, 81. To cut one's eye teeth. He had cut his eye teeth at poker. J, 65. To cut the rust (to do what somebody wants). When I don't cut the rust to suit her, Miss Lee will gimme my time, I expect. DD, 23. To cut one's rusty (have fun; make a try). Nothing doing, lady, he panted. Now you've had your rusty, we'll take our little pasear together like I said. FF, 230. To cut one's stick (leave, go away). All we want is a guide. Soon as we reach the cache he can cut his stick. Z, 262. To cut a dido. ZZA, 16.
39. Dead. Deader than a Chinaman. When he's finished with him, the guy will be deader than a Chinaman. X, 217. Dead as a mackerel. UU, 151.
40. Deadwood. To have the deadwood on (have the advantage of). They've got the deadwood on us today. O, 119; U, 110.
41. Deliver. To deliver the goods. He's mighty popular, an' he delivers the goods. N, 14; TT, 68.
42. Dish. To dish it out. You can dish it out, but you can't take it. XX, 194.
43. Do. To do in a crowd. You'll do in a crowd. V, 39. To do with the price of beans. But what has this to do with the price of beans in Tennessee? O, 158.
44. Down. To be down to the blanket (to be down and out). He was plumb down to the blanket. Z, 258. To get down to brass tacks. Well, let's get down to brass tacks. BB, 111. To get down to cases. But let's get down to cases. Z, 67.
45. Draw. To draw the wool over some one's eyes. U, 140.
46. Dry. Dry as a cork leg. Creek's dry as a cork leg. W, 57. Dry as a cowchip. I'm dry as a cowchip. U, 198. Dry as a lime deposit. The throat of Cole was dry as a lime deposit. CC, 266.
47. Duck. To be duck soup. It was duck soup for her. DD, 17; CC, 93.
48. Dutch. To be in Dutch. No, sir, you're in Dutch. I, 95. To be a Dutch uncle. Some one's got to blow up that young man like a Dutch uncle. Q, 226. To get one's Dutch up (be angry). What's the use of gettin' your Dutch up? I, 155. See Beat.
49. Easy. Easy as a bell-mare. Now he's straddlin' down the street, easy as a bell-mare. PP, 155. Easy as falling of a log. WW, 83.
50. Eat. To eat humble pie. He knew he would eat humble pie when she let him make it up with her. Y, 61.
51. Egg. To be a good egg. I think he's a good egg. XX, 59.
52. End. To be near the end of one's rope. He's near the end of his rope. C, 310; XX, 61.
53. Even. To be even-Steven. We started on this job together, an' it'll be even-Steven with us. U, 312; CC, 177.
54. Eyes. To have one's eyes peeled. There ain't a man within fifty miles but has his eyes peeled for you. T, 95.

55. Fall. To fall off the Christmas tree (fall in love). You're ready to fall off the Christmas tree for him. Z, 312.
56. Fat. Fat as a match. How are you, Dad? Fat like a match. U, 75. To be fat in the fire. J, 91; E, 271; F, 25.
57. Fine. Fine as silk. She's fine as silk. E, 28; RR, 123. Fine as wheat. Y, 59; SSA, 6.
58. First. To get to first base. Your story doesn't get to first base with me. BB, 50.
59. Fish. To have other fish to fry. Lucky here, we got other fish to fry. B, 145; X, 11; SSA, 9. To have bigger fish to fry. SS, 59.
60. Fit. Fit as a fiddle. In ten minutes you'll be back with your family fit as a fiddle. OO, 40. To fit like a coat of paint. This nice camping-ground fits us like a coat of Paint. M, 4.
61. Flat. Flat as an empty mail sack. UU, 129; ZZB, 19.
62. Fly. To fly off the handle. An' I fly off the handle so. Z, 214; XX, 19.
63. Follow. To follow the chalk line. From now on you'll follow the chalk line. FF, 105.
64. Fry. To fry a kettle of fish. You've fried a pretty kettle of fish, you woman. ZZA, 109. To let some one fry in his own fat. WWA, 58.
65. Frying-pan. To go (jump) from the frying-pan into the fire. Out of the frying-pan into the fire. II, 41.
66. Funeral. To be some one's funeral. But it was Marshall's funeral, as the current phrase put it. Y, 155.
67. Get. To get the cream of the crop. The little boys will sure get the cream of the crop. XX, 45.
68. Give. To give some one the gate. I don't blame you if you give me the gate. BB, 188. To give some one a run for his money. They'll sure give him a run for his money, the old fellow predicted. Z, 162.
69. Gnarly. To be gnarly as an old apple tree. At heart Curt is one of nature's noblemen, but gnarly as an old apple tree. Z, 154.
70. Go. To go sour. Buck knew his crooked deal had gone sour. OO, 101. To go through from hell to breakfast. You sure go through from hell to breakfast. Z, 94. To go to town. XX, 114. To go haywire. You don't have to go haywire. XX, 164; SSA, 27. To go out high, wide and handsome (die). RR, 69. To go the whole hog. SSA, 26.
71. Gone. To be a gone goose. It don't take me three guesses to know you're a gone goose, if you go foolin' around the lady. CC, 93; WWB, 86.
72. Goosey. To be goosey (nervous). If they are as goosey as all that, maybe they will let us go without putting up a fight. LL, 196. To get some one goosey. A compliment to you. Gord, I reckon you got him goosey. PP, 190.
73. Gravel. To have gravel in one's gizzard. People understand now that you've got plenty of gravel in your gizzard. FP, 165.
74. Gravy. To be on the gravy train. Looks like we're on the gravy train. YYB, 32.
75. Grow. To grow crazy with the heat. To grow crazy with the heat. False alarm, sure. N, 68.
76. Hand. To hand in one's checks (die). SSA, 142.
77. Hang. To hang some one to a sour apple tree. L, 115. To be hanged for a sheep. Figuring I might as well be hanged for a sheep as a lamb, I collected from him the money he had stolen from my mother. OO, 62; TT, 77.
78. Hard. Hard as nails. FF, 71.

79. Heavy. To get heavy with (to bawl out). Don't get heavy with me, Lyn. PF, 152.
80. Hell. To go to hell on a shutter. Some one's going to hell on a shutter one o' these days. U, 53. To have hell-in-the-neck. He's got hell-in-the-neck, like so many kids. VV, 62.
81. Hen. To have a hen on (have other business). I got another hen on. U, 134; N, 110.
82. High. High as a kite. We was all high as a kite. SS, 86.
83. Hit. To hit the toboggan. Sam's hitting the toboggan for Tophet by all accounts. G, 63. To hit the high spots. I've never kow-towed to them, and I have hit the high spots. V, 6.
84. Hold. To hold the sack. I reckon Soapy and Bad Bill left you lads at Saguacha to hold the sack. G, 38; FF, 203; OO, 24. To hold the whip hand. Whatever developed, he knew he held the whip hand. U, 83.
85. Hook. To get on the hook (angry). Don't get on the hook. U, 138.
86. Hop. To hop like a toad on a hot skillet. I was hoppin' around like a toad on a hot skillet. LL, 106.
87. Horse. To be a horse of another (different) color. But this is a horse of another color, as you Yankees say. EE, 36; TT, 123; XX, 141.
88. Hot. Hotter than Hades. He'll aim to make Tough Nut hotter'n Hades with the blower on for you. Z, 59. Hotter than hell with the lid on. XX, 7; WWB, 72. Hotter'n hell or Yuma. Q, 12. Hotter than mustard. SS, 38.
89. Indian. To have the Indian sign on some one. OO, 173.
90. Jump. To jump the gun. WWB, 224.
91. Keep. To keep a secret like a well. He knew she could keep a secret like a well. J, 57. To keep one's trap shut. Most generally I keep my trap shut when in doubt. Z, 106.
92. Kettle. To be in a kettle of hot water. But he's sure in a kettle of hot water this time. Q, 240.
93. Kick. To get a kick out of. I got a kick out of it. PF, 122. To kick over the apple cart. We kinda kicked the apple cart over amongst us. Z, 274. To kick over the traces. They have to kick over the traces while they are colts. LL, 65.
94. Knee-high. To be knee-high to a grasshopper. I've knew (sic) him ever since he was knee-high to a grasshopper. R, 288.
95. Know. To know some one from Adam's off ox. I don't know you from Adam's off ox. AA, 31. To know a sic-'em. I don't know a sic-'em about this scientific fight game. J, 31.
96. Lamb. To be a lamb in wolf's clothing. I'm a lamb in wolf's clothing. OO, 22. Harmless as Mary's little lamb. XX, 25.
97. Last. To last as long as a snowball in hell. If we tried to carry Pelton, we should last as long as a snowball in hell. A, 112.
98. Lay. To lay it on the line. XX, 103.
99. Lie. To lie Doggo (hide out). If I can reach the border, there are mountain districts in Mexico where I can lie doggo. GG, 24.
100. Light. To light a shuck (hurry off). We'd better light a shuck out of here. J, 72.
101. Limp. Limp as a dishrag. WWA, 119.
102. Live. To live under one's own hat. He's kinda mysterious--lives under his own hat. Z, 44. To be a live wire. Of course you do. You're a live wire. I, 126.

103. Look. To look like a gash in a melon. The straight line of his set mouth looked like a gash in a melon. J, 10. To look for a needle in a haystack. Like lookin' for a needle in a haystack, as the old sayin' is. Y, 2. To look for the nigger in the woodpile. Q, 207; AA, 229; FP, 201. To look like a plugged nickel. Sho! You make him look like a plugged nickel. L, 76.
104. Low. To be low as a snake's tail. He felt lower than a snake's tail in a wagon rut. X, 257.
105. Mad. Mad as a wet hen. UU, 50.
106. Make. To make a grandstand play. Corking chance for a grandstand play. So I sailed in pronto. J, 8. To make a mountain out of a molehill. ZZA, 134. To make the raffle (to recover, be safe). YY, 186.
107. Mark. To mark the cards. Surely the cards had been marked against Jim Clanton. L, 164.
108. Mild. Mild as skim milk. YY, 42.
109. Mill. To mill the ground over. The sheriff's posse has milled the ground over so thoroughly we can't be sure. Q, 173.
110. Miners. To have miners on (claim to). I just meant you had miners on him. YYA, 50.
111. Missouri. To be from Missouri. We're in Texas, which is next door but one to Missouri, ma'am. E, 18.
112. Money. To be money on. Well, sure your money isn't on the wrong horse, Moya? I, 77.
113. Monkey. To monkey with. What I mean is, don't monkey with the buzz saw. FP, 15.
114. Nerve. To have no more nerve than a brush rabbit. He's got no more nerve than a brush rabbit. Z, 54.
115. Number. To have one's number up. He left me this souvenir to let me know my number is up. XX, 115. To have some one's number. YYA, 52.
116. On. To be on to some one's curves. The young lady seems to be on to your curves.
117. Once. To be once in a blue moon. Well, it don't hurt a man's system to absorb a licking once in a blue moon. J, 13; W, 2.
118. Out. To be out of the timber (trouble). She ain't outa the timber yet. DD, 19. To be out of the woods. The skull isn't fractured. He isn't out of the woods yet. Z, 280.
119. Paddle. To paddle one's own canoe. I want her to know it good and sure. Then I'll paddle my own canoe. H, 86.
120. Peaceful. Peaceful as old age. It was a nice town, and peaceful as old age. Z, 38; SS, 31.
121. Peck. To get on the peck (respond by vigorous action). He'll have to make some kind of play to explain why he didn't get on the peck. AA, 156; X, 127; SS, 27.
122. Pickle. To be in a pickle. If her friend was in a pickle, she naturally wanted to get all the enjoyment out of it she could. V, 42.
123. Piker. To be a piker. The one unforgiveable vice was to be a piker. Q, 150.
124. Play. To play horse with. Say, fellow, you can't play horse with me. CC, 212. To play both ends against the middle. SS, 9.
125. Pluck. To pluck a pigeon. The boy was a pigeon, and it was the Mexicans that was plucking him. J, 65.
126. Polite. Polite as a basket of chips. Why, Colonel, I was polite as a basket of chips to those fellows. LL, 161.

127. Popular. Popular as a wet dog at a church social. PP, 165.
128. Pretty. Pretty as a painted wagon. She's as purty as a painted wagon. LL, 167.
129. Prod. To get on the prod (get fresh). Better not get on the prod with me, young fellow. L, 23.
130. Pull. To pull a blue streak (leave hurriedly). We don't all want to pull a blue streak. G, 15. To pull one's freight (to leave). There's nothing to prevent you from slipping round to the stable and pulling your freight quietly. J, 13. To pull leather. Hm! Can you ride a buckner? I can pull leather and kinda stick on. J, 9. To pull one's picket-pin (get excited). Don't pull your picket-pin, Bob. Q, 36.
131. Push. To push on the reins. I wouldn't push on the reins. XX, 32.
132. Put. To put a spoke in some one's wheel. I'll put a spoke in old man Moss's wheel an' marry you myself. BB, 175. To put the cart before the horse. RR, 46. To put something in your pipe and smoke it. YYA, 24.
133. Quiet. To be all quiet along the Potomac. Not much. Quiet all along the Potomac. Z, 216; AA, 228.
134. Ride. To ride the chuck line (be out of work). I'm riding the chuck line. DD, 12. To ride the river with (be a trustworthy partner). He would do to ride the river with XX, 86.
135. Right. Right as a rivet. H, 249.
136. Ring. To ring the bell. Say, you've rung the bell first shot. J, 35.
137. Roland. To be a Roland for an Oliver. Garland chuckled. "A Roland for your Oliver Mr. Callahan. GG, 88; XX, 31.
138. Roostered. To be roostered up (drunk). SSA, 141.
139. Row. To have a hard row to hoe. He's had a hard row to hoe, and he's coming out fine. Q, 225; Y, 163.
140. Rule. To rule the roost. She wants to rule the roost. Z, 112.
141. Run. To run a whizzer on (put something over on). There can't nobody run a whizzer on him. P, 87. To run like a scared deer. He'll run like a scared deer at the first shot. L, 193.
142. Ruthless. Ruthless as a wolf. SSA, 42.
143. Salt Creek. To go up Salt Creek. Maybe youse'll go up Salt Creek . . . he thoughtfully explained that this was the underworld term for the electric chair. F, 242.
144. Sand. To have sand in one's craw. I coulda told you he had sand in his craw. Q, 39.
145. Save. To save one's bacon. I was framed by him and Curt Ford to save their own bacons. PP, 75; G, 60; X, 21.
136. Saw. To saw off a whopper. See: To run a whizzer. You wouldn't saw off a whopper on us, would you? LL, 77; Y, 67.
147. See. To see the elephant. He had come to town to see the elephant. LL, 3; RR, 1; SS, 10; YYB, 10. To see how the cat jumps. They never took a chance, always waited to see how the cat was going to jump. AA, 161. To see red. OO, 101.
148. Sell. To sell one's saddle (to be at the bottom of degradation). WW, 44; VV, 143. To sell someone down the river. VVA, 105.
149. Send. To send someone down the road (discharge). If she sent Ranse down the road tomorrow, she could darn near run the ranch as well as he does. DD, 17.
150. Set. To set them up on the on the other alley. You'll have to set 'em up on the other alley, Miss. I don't get your meaning. F, 109. To set one's hand to the plough. QQ, 78.

151. Settle. To settle someone's hash. I'm going to settle his hash and soon. PP, 34.
152. Sew. ~~To sew up tight~~. He has sewed up tight, for sure. RR, 64.
153. Shadow. To throw a shadow a long way (be influential). VV, 180.
154. Shoot. To shoot one's wad. Go ahead, Dusty. Shoot yore wad. Z, 262.
155. Shove. To shove hardware (gun). And me sleepin' so peaceable, too, when you shoved the hardward into my pantry. J, 46.
156. Show. To show a yellow streak. Matt's crazy mad because Jas showed a yellow streak. U, 70.
157. Shy. Shy as a wild fawn. XX, 30.
158. Sing. To sing small. To make Curt Ford sing small is a pleasure. PP, 122.
159. Sit. To sit (be) like a bump on a log. Was I just to sit here like a bump on a log and say nothing? OO, 167. To sit like a horned toad. I'll sit here like a horned toad till the boss gives me my time. J, 113. To sit pretty. TT, 73.
160. Six. To be six of one and half a dozen of the other. A, 85.
161. Sleep. To sleep like a log. Does she sleep sound? Like a log. GG, 19.
162. Slick. Slick as a greased pig. RP, 4; WWB, 188. Slick as a greased shote.
163. Slippery. Slippery as an eel. XX, 139.
164. Slow. To be slower than molasses in January. XX, 61.
165. Sore. Sore as a boil. YYA, 44.
166. Sound. Sound as a dollar. PP, 123. Sound as two silver dollars. WW, 86.
167. Sour. To go sour. Buck knew his crooked deal had gone sour. OO, 101.
168. Spill. To spill the beans. I'd guess French was makin' threats to spill the beans. J, 6; P, 94; II, 105; JJ, 42; WWB, 144. To spill the apple cart. Looks like I spilled the apple cart. M, 32.
169. Spin. To spin a yarn. Lying like the Watsons--spinnin' a yarn. CC, 216.
170. Spit. To spit cotton. I was sure enough spittin' cotton. W, 167; XX, 9.
171. Stand. To stand the gaff. He'll lose--won't be able to stand the gaff. J, 19. To stand out from the herd. He stands out from the herd. OO, 203. To stand out like a sore thumb. What stands out like a sore thumb is that if we're seen in the valley, we'll get credit for this. LL, 182. To stand on one's hind legs. Mac stands upon his own hind legs. N, 240.
172. Stay. To stay as long as there's a button on Jabe's coat. Z, 20.
173. Step. To setp on the gas. You're keen. You step on the gas hard. V, 35.
174. Stick. To stick out like a sore thumb. See Stand. U, 133.
175. Stiff. Stiff as a poker. Q, 225.
176. Stink. To raise a stink. All he can do is raise a stink. TT, 113.
177. Straight. Straight as a string. He's straight as a string and knows how to keep his mouth shut. B, 116; F, 235; Z, 67. To give straight from the shoulder (to speak plainly). P, 147.
178. Strike. To strike twelve o'clock (to be finished). Listen, girl. He's struck twelve o'clock. He's through. Z, 233. WWA, 150.
179. Sweat. To get (be) in a sweat. Keep your shirt on, Lute. No use getting in a sweat. G, 11. To sweat blood. You're going to sweat blood when I get you hog-tied. J, 85. To sweat like a nigger. You keep me sweating like a nigger on election day. LL, 161.
180. Sure. Sure as god made little apples. LL, 61; PP, 27. To be sure as the sun rises. XX, 108; UU, 117.

181. Tail. To have one's tail in a crack. It looks as though Captain Courtney had his tail in a crack. GG, 136.
182. Take. To take the cake. You take the cake. But we can't let you do that for us. L, 134; Z, 94. To take forty winks. You-all take forty winks while dad fixes up some supper. M, 4. To take to the tall timber. I ain't no ladies' man. They make me take to the tall timber when I see 'em comin'. F, 91. To take water (back down). Fustest time I ever saw Joe take water. L, 25.
183. Tempest. To be a tempest in a teacup. A tempest in a teacup, he jeered. GG, 81; I, 78.
184. Tend. To tend to one's knitting. You go right into the house an' tend to yore own knittin' L, 132.
185. Thick. Thick as thieves. Prouty and Elder are as thick as thieves. Z, 236. Thick as three in a bed. They're as thick as three in a bed.
186. Throw. To throw good money after bad. Might as well see what you've got when I've gone this far, he gave as a reason for throwing good money after bad. G, 88. To throw hooks into. You sent for Herrick to throw hooks into me. XX, 193.
187. Tie. To tie a can to (get rid of). But I'd tie a can to that dude fellow that hangs round. F, 94; V, 90. To tie a can on (discharge from employment). Sorry you tied that can on him. J, 85.
188. Tin. To be a little tin god on wheels. You ain't any little god on wheels. J, 83; I, 77; W, 170.
189. Turkey. To talk turkey. He's ready to talk turkey. N, 191; CC, 209.
190. Ugly. Ugly as a bear with a sore paw. XX, 96.
191. Unstable. Unstable as water. UU, 11.
192. Upset. To upset the apple cart. I've seen many a guy's apple cart upset by his Jane. GG, 49; RR, 133.
193. Vindictive. Vindictive as an elephant. SSA, 42.
194. Watch. To watch like a hawk. Curt watched me like a hawk. PP, 85.
195. Welcome. To be welcome as a frost in June. You're welcome as a frost in June. M, 27; Y, 59.
196. Wet. To be wet behind the ears. Ranger Porter is just a kid, still a little wet behind the ears. OO, 23. To be a wet blanket. The foreman in particular was a wet blanket to his chances. G, 34.
197. Whip. To have the whip hand. Somehow, Harrison has got the whip hand over him. J, 58. To whip one's weight in wild cats. In the current parlance, he could whip his weight in wild cats. Z, 42.
198. White. White as a sheet. Z, 157.
199. Wind. To wind up someone's ball of yarn (kill). He sure wound up these two fellows' ball of yarn for them. CC, 3; YYB, 10; SSA, 18.
200. Wool. To have someone where the wool is short. I got you where the wool is short, Billie. L, 102.
201. World. To have the world by the tail. Webb thinks he's got the world by the tail for a downhill pull. L, 131.

THE TWENTY-FOURTH ANNUAL MEETING OF THE TENNESSEE FOLKLORE SOCIETY

The Tennessee Folklore Society held its twenty-fourth Annual Meeting at George Peabody College for Teachers, Nashville, Tennessee, on November 1, 1958. Dr. George C. Grise, President of the Society, presided over the sessions. Attendance was good; thirty-four persons officially registered, but additional visitors came for various individual parts of the program. The generally expressed impression was the 1958 meeting was admirably informative and entertaining.

The program of the meeting was as follows:

Morning Session

(During the first hour and a half, a display of southern quilts and coverlids, arranged by Mrs. Oliver G. Barnett, supplied a background for the program.)

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| 9:45 | Welcome | Sam Wiggins, Acting Dean of Instruction, George Peabody College for Teachers |
| 10:00 | "Folklore of Banking" | Alfred D. Sharp, Jr. |
| 10:30 | "A Novelist's Uses of Folklore" .. | Alfred Leland Crabb |
| 11:10 | Folk Songs | Peabody Madrigalians |
| 11:30 | "Two Types of Incongruity in Old Southwest Humor" | James Penrod |
| 11:55 | Appointment of Committees | |
| 12:00 | Lunch at Little Cafeteria, George Peabody College for Teachers | |

Afternoon Session

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|------|----------------------------------|----------------------|
| 1:15 | "Folk Names for Flowers" | Mrs. James Mason |
| 1:55 | "Word Study Report" | Gordon R. Wood |
| 2:25 | "Method in Folklore Study" | Holger Nygard |
| 2:45 | "Birthmarks Among the Folk" .. | William W. Bass |
| 3:15 | "Folklore of Teaching" | Clifton L. Hall |
| 3:30 | "The National Folk Festival" ... | Sarah Gertrude Knott |
| 3:50 | Business Meeting | |
| 4:10 | Adjournment | |

The nominating committee was composed of E. G. Rogers (chairman), Gordon R. Wood, and William J. Griffin; William W. Bass was appointed to draw up resolutions, and George W. Boswell was asked to make recommendations about a place of meeting in 1959. The routine business of Society included encouraging reports by the Treasurer and the Secretary, who indicated that the activities of the Society were somewhat more satisfactorily supported in 1958 than in the previous year, but that the banner year of 1946 has not yet been matched. The Secretary reported that progress was being

slowly made on the cooperative plan to produce a book on the Appalachian dulcimer with the aid of the Council of Southern Mountains.

Among the resolutions adopted, the last one reads:

/RESOLVED/ That we give Sarah Gertrude Knott and the Nashville Tennessean our blessing in holding the Twenty-third Annual National Folk Festival in Tennessee, and try to back it with her enthusiasm.

Officers for 1959, elected by a unanimous vote, are as follows:

President, Mildred Hatcher, Austin Peay State College, Clarksville
 Vice-president, John C. McConnell, Culleoka
 Treasurer, William W. Bass, Carson-Newman College, Jefferson City
 Secretary-Editor, William J. Griffin, George Peabody College for
 Teachers, Nashville

After Mr. Boswell had reported that the University of Chattanooga had issued an invitation to hold the 1959 Meeting on its campus, Mr. Griffin observed that 1959 would be the twenty-fifth anniversary of the Society, and that it would be eminently appropriate to hold the anniversary meeting at Tennessee Polytechnic Institute, the site of the first meeting. It was agreed that inquiries should be made to learn whether the twenty-fifth meeting might be held in Cookeville.

EVENTS AND COMMENTS

THE TWENTY-THIRD NATIONAL FOLK FESTIVAL, according to an announcement made by Sarah Gertrude Knott at the Annual Meeting of the Tennessee Folklore Society, will be held in Nashville on May 6, 7, 8, and 9. The chief sponsor of the Festival will be the Nashville Tennessean. In an interview reported in the Tennessean on November 2, Miss Knott made the following remarks about plans for the Festival:

What we plan to do is to tell America's history through songs and dance--the indigenous and traditional folklore that came to this part of the country with the covered wagons and has remained intact.
 . . . We hope it will mean a flowering of folk art in this area.

Miss Knott added that she expected also a representation of the life and lore of the Indians who were here before the white man arrived.

THE FOLKLORE SECTION OF THE SOUTH ATLANTIC MODERN LANGUAGE ASSOCIATION had an interesting meeting at Augusta, Georgia, on November 7. Among the papers read were one by J. Russell Reaver (Florida State University) on "The Basic Training in Folklore for College Students," and one by George C. Grise (Austin Peay State College) on "Child-Naming Patterns in Tennessee During the Depression Years." Since Dr. Grise could not attend the meeting, his paper was read for him.

THE RESTORATION OF FORT LOUDOUN, described as "the first important English-built structure in the Tennessee Valley," is the object of the Fort Loudoun Association of Vonore, Tennessee. The State of Tennessee will provide up to \$33,000 for the project, but the Association must raise a dollar elsewhere to match every dollar contributed by the State. Further information may be had by writing Mr. Paul Kelley, the Secretary of the Association, at Vonore. Mr. Kelley, who is a member of TFS, will also gladly receive contributions, no matter how small or how large.

SEVERAL VOLUMES OF EARLY TFS BULLETINS are offered for sale at the very low price of \$1.00 each by Mr. John E. Lance, Box 68, Sparta, Tennessee. The volumes Mr. Lance wishes to dispose of are as follows:

III	1937 (a reprint)	IX	1943
IV	1938	X	1944 (No. 3 missing)
VII	1941	XIII	1947 (No. 1 missing)
VIII	1942	XIV	1948 (No. 1 missing)

FOLKLORE LIBRARY PUBLISHERS have announced the limited facsimile reprint of the 1876 edition of Thomas D'Urfey's Wit and Mirth: Or Pills to Purge Melancholy, with an introductory by Cyrus L. Day, Professor of English at the University of Delaware. The six volumes of the 1876 edition (substantially a reprint of the 1719-1720 publication) will be bound in three books. They contain 1144 songs with music. These books will sell for \$25.00 a set, but a pre-publication offer of \$20.00 a set has been made. The address of Folklore Library Publishers is 116 East 27th Street, New York 16, N. Y.

THANKS TO A GRANT FROM THE CARNEGIE CORPORATION, the Library of Congress has been able to issue for sale (\$4.50 per disc; \$20.00 for the set of five) a group of 12" LP records which transcribe a series of ten 15-minute radio broadcasts made years ago by John A. Lomax under the general title of "The Ballad Hunter." Mr. Lomax presented some of the best known American folksongs with commentaries. Further information may be obtained from the Music Division - Recording Laboratory, Library of Congress, Washington 25, D. C.

PUBLICATION NO. 29 (April 1958) of the American Dialect Society contains "A List of Words from Tennessee," by Gordon R. Wood. The words Professor Wood glosses originated in response to his series of articles in folk speech in Tennessee newspapers in 1952 and 1953. Many members of TFS will remember that series of

articles. If they should wish to have a copy of Professor Wood's "List" (as well as Frederic G. Cassidy's "Report of a Recent Project of Collecting") they may order the Publication from the University of Alabama Press, University, Alabama

ALLIANCE COLLEGE, Cambridge Springs, Pennsylvania, held a "Folklore Week End" on October 10, 11, 12. The emphasis was on the traditions and literature of Poland, as might be expected at the site of the publication of Folish Folklore. The current issue of that interesting periodical, incidentally, carries a remarkable collection of folk tales.

It may be news to some of our members that there is in this country a French Folklore Society, though it has for a long time been operating and productive. The Winter 1957 issue of its Bulletin (No. 56) consists of an account of and commentary on Mary Agnes Starr's study of the "Heritage of French Folklore in Wisconsin." The Bulletin is published at the Université Francaise de New York, 52 East 78th Street, New York, N. Y.

THE SECOND NUMBER of Northeast Folklore, the publication of the Northeast Folklore Society carries a well organized "Bibliography of New England-Maritimes Folklore, 1950-1957" and a "Selected Bibliography of New England-Maritimes Folklore Collections and Studies Prior to 1950."

TWO FOLKTALES reported by Lucy M. Cobb, as well as a collection of "True Stories and Tall Tales of Early Mining in North Carolina" organized by Sam E. Phifer, are to be found in Vol. VI, No. 1 (July 1958) issue of North Carolina Folklore.

THE "REAL GHOST STORY" told by Mrs. Asthore Reynolds at the 1957 Annual Meeting of TFS is reported (from a tape recording) by George C. Grise in Vol. IV, No. 3 (July-September 1958) of the Kentucky Folklore Record. The same issue contains a collection of "Kentucky Folksongs in the Tennessee Archives" edited by George W. Boswell. Ruby R. Norris's "Folk Medicine of Cumberland County" would also be of interest to some of our readers.

MIDWEST FOLKLORE, in Vol. VIII, No. 2 (Summer 1958), continues to explore international aspects of folklore studies. The leading article is "The Development of Ethnography in Slovakia" by J. Podolak. Of particular interest to students concerned with Negro folk tales is "La Sagesse des Petits" by P. D. Swart of Johannesburg, South Africa. This article is a discussion of the motif of "the triumph of the small animal over the large" in African stories. Dr. Swart considers the various hypotheses presented to explain the cultural implications of the motif, and he makes his own suggestion in the form of a query.

THE POTASH KETTLE, Vol. VII, No. 1 (Fall 1958), calls attention to The Vermont Guide "written by Walter Hard, Jr., published by the Stephen Greene Press, Brattleboro," and sold for \$1.25. The Guide is said to contain a great deal of local history and folklore.

FOLK STORIES ABOUT TALKING BEASTS, particularly Catalan poetry embodying that motif, are analyzed and discussed by Juan Amades in II Tesauro, Vol. III, Nos. 4-6 (July-December 1956). Sr. Amades begins by distinguishing two types of talking-beast stories: those that have a totemic origin and those that are didactic in intent. The ninth volume (January-December 1957) of the same publication carries an interesting and useful article by Albert Marinus titled "Jeux de Société et Paraboles."

FOLKLORE AMERICAS, Vol. XVIII, No. 1 (June 1958) consists of a report on the teaching of folklore in the universities of the United States, by Ralph S. Boggs.

ANOTHER TRADITIONAL TALE COLLECTED IN KENTUCKY by Leonard Roberts appears in Vol. XXXIV, No. 3 (1958) of Mountain Life and Work.

TWO ADDITIONS TO THE SERIES OF ANTHROPOLOGICAL RECORDS, published by the University of California Press (Berkeley), have recently appeared. Number 16:5 is Martin A. Baumhoff's study of "California Athabascan Groups"; Number 19 is a detailed account of "The Archaeological Ceramics of Yucatan" by George W. Brainerd.

Louise Hathcock, Legends of East Texas. San Antonio: The Naylor Co., 1957. \$3.50.

"Teachers of English find precious little time for writing," the author states in the preface, and evidently she had too little time to spend on Legends of East Texas. Though the tales are better written than the trite introduction, this book is remarkable for its undistinguished use of language. It demonstrates that good folklorists must also be literate in other fields.

The four sections of the book consists of "Indian Legends," "Pioneer Legends," "Civil War Legends," and "Later Legends." The view of Indian life, in language and attitude is utterly Romantic. The Great Spirit speaks in King James English to the quaint savages, retreating before the white man, whom the author is careful not to condemn for his aggression.

The Civil War Legends are even worse, filled with bad dialect ("Yis, ye is") and stereotyped Negroes. These include Aunt Dorah ("the whites of her eyes growing larger") and Uncle Pete ("patches of snowy hair adding dignity to his humbly bowed head"), Colonel Stuart's "Colored folks" who fear the ghosts of his dead son, a sort of male Little Eva with the same "sweet kuls on top ob his haid." There is also Uncle Josh, who "died of a broken heart" after "de wah," "recalling of the 'old days,' of the happy years spent with his white folks." With Miss Hathcock, old stereotypes never die; they don't even fade away.

An illustration from one of the stereotyped Negro legends is used to decorate the cover in a grotesque color combination of orange and green. The other illustrations, better only in that they are not in color, are comparable to the poor style of the author.

The author, she says, selected legends handed in by students, often "only several paragraphs long." Her first mistake was making them much longer.

--James W. Byrd
East Texas State College

Edward S. Gifford, Jr., M.D., The Evil Eye. New York: The Macmillan Company, 1958. \$4.95.

Many professional people, like Edward S. Gifford, Jr., M.D., have become interested in the psychological, philosophical, speculative, or folklore phases of their labors. The Evil Eye is an attempt at bringing together much of the lore from many lands over many centuries which has to do with the power, both for good and for evil, of the human eye. Much lore regarding visual fascination, the possessor's of such powers, and the questions who may be fascinated and what protective measures may be used have sprung up. Much of the lore concerning the power of "the evil eye" today, and what to do about it, is discussed here. Everything from the turning of a mirror to the wall to the blinding of Saul of Tarsus on the road to Damascus comes in for evaluation.

Many contemporary social beliefs concerning the question of vision and how these affect our continuing views are discussed. The first part of the book deals at some length "with the most bizarre and widespread of ocular superstitions--the evil eye." Its powers to project evil and to work injury are dealt with historically.

The book discusses faith in supernatural assistance for the diseased and all the gods and saints, pagan and Christian, to whom appeals have ever been made for freedom from eye disease. Nor have the causes been considered necessarily natural or caused by disease. There have been varying legends of Casanova, of Oedipus, and of Peeping Tom. The psychology of neurotics is dealt with, along with the blinding sense of sin, the desire for expiation, and the many kindred beliefs regarding amulets, charms, and talismans.

Interestingly treated here is the eye's most appealing aspect, its sexual behavior. Says a critic, "Folklore, history and common experience testify to the extent of this behavior, but the subject needed a concise and documented presentation."

--E. G. Rogers
Tennessee Wesleyan College

Vance Randolph, Sticks in the Knapsack, and Other Ozark Folk Tales. New York: Columbia University Press, 1958. xvii + 171 pp. \$3.75.

Ella E. Clark, Indian Legends of the Pacific Northwest. Berkeley and Los Angeles: University of California Press, 1958. xi + 225 pp. \$1.95 (paperback).

J. Mason Brewer, Dog Ghosts, and Other Texas Negro Folk Tales. Austin: University of Texas Press, 1958. xiv + 124 pp. \$3.95.

Richard M. Dorson, Negro Tales from Pine Bluff, Arkansas, and Calvin, Michigan. Bloomington: Indiana University Press, 1958. xviii + 292 pp. \$3.00 (paperback).

Each of these four volumes is a genuinely interesting and, in its own way, important addition to the growing library of records of American folk tales and anecdotes. "American" is here to be understood, of course, as meaning "told in America"; except for Indian Legends of the Pacific Northwest, these collections naturally contain a good many stories that are non-American in provenience--and since most of the Indian tales are retold at second, third, or fourth hand we may suspect that some of them, too, have taken on a European coloring from the cultural predispositions those who recounted them.

It is noteworthy that these publications were all issued by university presses; they exemplify the kind of contribution for which we must thank the academic publishers. Though each contains much material that, in a different form, commercial publishers might have been willing to take a risk on, they all have features of scholarly interest that tailoring to fit merely general demand would probably have altered. That is not to say these collections will not appeal to wide audiences, nor is it an assertion that they are all equally adequate in satisfying the specialist's demands.

Judging by the price, the art work, and the general scheme of editing (to say nothing of explicit introductory statements), the volumes expected to have widest distribution are Indian Legends and Sticks in the Knapsack. The first of these also comes closest to being merely an anthology of tales already published elsewhere. Although it contains seven or eight stories directly derived from oral versions, the editor-author observes that "most of the tales in this collection have come from government documents, old periodicals, old histories, and the reports of anthropologists and folklorists who have made a special study of the American Indians." Further, she informs the reader that she has rewritten most of the legends from printed sources to "make smooth, pleasant reading" and to eliminate "the ornate wordiness of most pioneer recorders /that/ is not appropriate to folk literature." She adds that "in four stories, references to physiological functions have been deleted." Source notes and a bibliography carefully identify the printed materials used, while headnotes not only comment on the subject matter of the stories but also identify the informants whose oral narratives were recorded.

More than half the legends selected relate to the origins or character of places and geographical features of the Northwest. Section IV contains "Myths of Creation, the Sky, and Storms"; Section V is labeled "Miscellaneous Myths and Legends." The

various tribes from which the stories come are identified. Although certain analogues are mentioned--Aesop's fables ("Coyote and Crow") and "an old Danish tale" ("The Mortal Who Married a Merman")--no systematic attempt is made to analyze types or motifs. The beautifully printed book is tastefully decorated with drawings by Robert Bruce Inverarity.

Vance Randolph is by now an old hand at recounting the stories he has heard in the Ozarks. (It should be noted that "Ozarks" here has no narrow geographical denotation.) He is not so modest in "references to physiological functions," though he has (reluctantly, he says) excluded what he considers obscene stories. He has "cut out a good deal of profanity, because the repetition of cuss words seems nonotinous in print." Readers familiar with Mr. Randolph's other collections--We Always Lie to Strangers, Who Blowed Up the Church House? The Devil's Pretty Daughter, and The Talking Turtle--will recognize his style. Though he protests that he did not "try to improve the narrator's style," he admits that "not one of the stories in this book is a verbatim transcript." He says that he has "retained the Ozark idiom so far as is consistent with readability," and nobody knows better than Mr. Randolph what that idiom is.

The items in this collection range from local anecdotes and humorous stories known in all parts of the country to traditional folk tales such as the title piece. There are a variant of the Grendel episode in Beowulf and parallels of three of Chaucer's tales. There is also a reminiscence of ancient fertility rites such as those reported by Urban Anderson in TFSB, Vol. III, i, 1-7 ("Older Beliefs and Usages in East Tennessee"). Taken altogether, this little book is pretty wonderful.

As in his earlier volumes, Mr. Randolph himself names his informant, dates his hearing of the story, and tells what he knows of its background and of other versions, while a more academic commentator provides an analysis of type and motif. His most recent collaborator is Professor Ernest W. Baughman, of the University of New Mexico. No doubt every reader will wonder at the omissions of notes he would have added. The story of "The Turner Coonskin" is one that has been told of Davy Crockett. "There's One Above" has been printed (without the scandalous setting, of course) as a representation of the deification of William E. Gladstone. (Said a visitor who was baffled by the complexities of British national problems, "Ah, well, there's one above who knows all." "Yes," replied Mrs. Gladstone, "and he'll be downstairs in just a moment now.") "He Counted Up to Three" has had its day on television. "It Smells Like Cheese" (the weather report of the old man who, half asleep, poked his head through the door of the "kitchen safe") was once apparently a rural favorite, for it is told in many parts of the country. The motif of the trick bed in "The Tale of Talbert Ferry" is a very old one that is worthy of annotation. It appeared in print at least as early as 1598, the probable date of the first edition of Thomas Deloney's Thomas of Reading--the first extant edition of that book being the fourth, printed in 1612. This, of course, is a game almost anyone can play. Professor Baughman plays it very well. It should be added that Glen Rounds has again contributed his humorous sketches as illustrations accompanying Mr. Randolph's stories.

Dog Ghosts is a sequel to J. Mason Brewer's widely admired The Word on the Brazos. The title labels only the fifth section of this collection of Negro tales and anecdotes. Other sections are titled "Slavery and Its Legacy," "Carefree Tales," "Tales of Animal and Ranch Life," and "Religious Tales." An appreciative foreword has been supplied by Chapman J. Milling. John T. Biggers has furnished the book with eleven full pages of admirable crayon drawings in something of the style of Thomas Hart Benton.

Professor Brewer reports, in his "Table of Contents," the year in which he heard each of the stories selected, as well as the name, age and home county of each informant. He makes no further comments on the individual texts. He makes use of a more or less standardized Negro dialect which Dr. Milling testifies is genuinely representative of Southern Negro talk. Brewer himself explains in his introduction that he has not attempted meticulous accuracy in presenting his versions. "I admit," he says, "that at times I tend to have 'a constructive memory.'" And he adds, "Nearly every man who retells a folk tale adds something of himself; I have, however, kept embellishment at a minimum, and offer no apologies for the few minor details which I have altered in the interests of a better story."

It is interesting to note that some of Professor Brewer's Texas Negro anecdotes (such as "Salvation Is Free" or "Elder Brown's False Teeth") are told by non-Negroes about non-Negroes in many parts of the country. It is still more interesting to observe parallels with Aesop's fables (and the Indian story of "Coyote and Crow"), the tales of Uncle Remus, and the Negro stories collected by Professor Dorson in both Michigan and Arkansas. There is one example of what Professor Brewer has called a "John tale" ("Old John Blow-out") that is particularly close to a tale found in Dorson's volume here reviewed (No. 18, "Master's Gone to Philly-Me-York").

Of the stories about "dog ghosts" Professor Brewer observes that in Negro lore, as in the folklore of other cultures, "the dog spirit's role is that of beneficence and protection." The stories retold here bear out that generalization. The dog ghost is most frequently the spirit of a deceased parent that returns to protect or comfort a child; in one notable instance it is the form taken by the spirit of a father who wishes to reveal to his family the location of money he had buried. Professor Brewer's belief that the "dog spirit tale is not a part of any oral American tradition except that of the Negro," however, is inaccurate, as the story reported in our TFSB, Vol. XX, No. 2, by Ruth O'Dell ("An East Tennessee Ghost Tale") shows.

Eight of Professor Dorson's tales from Pine Bluff, Arkansas, are also concerned with spirits, and fifteen of those collected in Calvin, Michigan, are labeled "Supernatural Experiences," one being a story of a "Spirit Dog." These, however, are submerged in the collection of 141 other items of a great variety of kinds. Some of the items are not "tales" at all; one brief section is titled "Riddles," and another "Cures and Signs." After subtracting these, nevertheless, a remarkable anthology of folk stories and anecdotes remains, a worthy sequel to Professor Dorson's Negro Folktales in Michigan.

(Cambridge: Harvard University Press, 1956). Perhaps the most interesting sections are those called "Animal and Bird Stories," "Old Marster and John," and "Protest Tales."

Professor Dorson does not depart far from conventional spelling to indicate the dialect of his informants, as does Professor Brewer. He appears to be meticulous, however, in preserving the syntax and vocabulary of the narrators, and he often records details about gestures and tone of voice. As a result, his stories appear to be the most literally authentic among the four collections reviewed here. Authenticity, of course, is not always a guarantee of attractiveness.

Negro Tales is also the most fully and systematically annotated of the four collections. In addition to careful typology and identification of analogues, Professor Dorson has supplied a narrative account of his experiences in collecting in Pine Bluff, Arkansas, and a description of his informants there. The second part of the book is prefaced by an 18-page discussion of "The Astonishing Repertoire of James Douglas Suggs" which was originally published in Michigan History (June, 1956). Suggs was the informant who supplied the Calvin, Michigan, material.

In the scholarly editing of his Negro Tales, Professor Dorson well illustrates the contribution that may be made by way of an enlightened academic approach. The other volumes here reviewed suggest that his method is not the only productive and useful one.

--W. J. G.

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